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Sheridan's comedies in illustration. The party broke up at eleven o'clock, and Langerhanns was pressed warmly by Coleridge to call again. He records his regret that circumstances prevented his seeing the poet again. Like virtually every other participant in these symposia at Highgate, he deplores his inability to convey any adequate impression of the brilliant conversation of his host. The thirty pages of Langerhanns' book devoted to the evening with Coleridge are an interesting addition to the scanty material illustrating the poet's later years.

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AN ALLUSION IN LOPE DE VEGA.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In Lope de Vega's play, entitled *El Dómine Lucas*, there is a passage which seems to me to contain a personal allusion. Fabricio has been betrayed by his friend Rosardo. The latter has apparently been successful in his suit for the hand of Lucrecia with whom Fabricio is also in love. As a matter of fact, Lucrecia's consent has been only a trick. In reality, she loves neither of the two; but Fabricio fancies himself to be aggrieved by both Rosardo and Lucrecia. Addressing the former, he says:

*Vendido me has; que á todos es notorio;
Mas primero verás tu muerte dura
Que el clandestino y falso desposorio.
Ni gozarás, si puedo, la perjura,
Infame rama del linaje Osorio,
Porque esta espada vengará mi agravio.*¹

Is there not here an allusion to that Elena Osorio, who was for four years Lope's mistress, the Fillis of his early verse? The discoveries of Pérez Pastor² have revealed the fact that Lope's ten year sentence of banishment from Madrid was the punishment for having libelled the actor, Jerónimo Velázquez, the latter's wife, Inés Osorio,

and his daughter, Elena Osorio. *El Dómine Lucas* was written previous to 1595, when Lope left Alba de Tormes.³ Lope's period of exile began in 1588. The play, therefore, must have been written while Lope was still in banishment and bitterly resentful toward his former mistress and her family. Furthermore, the play was produced by Melchor de Villalba, who had formerly belonged to the troupe of the actor, Jerónimo Velázquez. The allusion, then, would have been intelligible to the actors and probably to many of the audience who must have known the reasons for Lope's banishment. If I am right in my conjecture, the passage quoted is interesting as showing that Lope continued his malicious attacks on the Osorios even during the time that he was undergoing punishment for previous lampoons.

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ENGLISH *rasher*: SPANISH *raja*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—According to the *Diccionario* of the Spanish Academy (Madrid, 1899), the word *raja* has the following meanings: (1) *una de las partes de un leño que resultan de abrirlo al hilo con hacha, cuña ú otro instrumento*; (2) *hendedura, abertura ó quiebra de una cosa*; (3) *pedazo que se corta á lo largo ó á lo ancho de un fruto, ó de algunos otros comestibles, como melón, sandía, queso, etc.* The last of these, "a piece cut lengthwise or crosswise from fruit or certain other edibles, as squash, melon, cheese," seems to be nearly the same as English *rasher* "slice." It is not clear whether *raja* is used of meat; but it certainly might have been so used, for its diminutive *rajita* is applied to a slice of sausage: *una rajita de salchichón*, Palacio Valdés, *La alegría del Capitán Ribot*, cap. x (page 161, Madrid, 1899).

In modern Castilian, *j* is like *ch* in German or Dutch *acht*; but formerly Spanish *j* and *x* had

¹ *Comedias de Lope de Vega* (ed. Hartzenbusch, Madrid, 1859), Vol. I, p. 55.

² Pérez Pastor, *Proceso de Lope de Vega por libelos contra unos cómicos*, Madrid, 1901.

³ Rennert, *Life of Lope de Vega*, p. 100. Rennert, *Spanish Actors and Actresses*, *Revue Hispanique*, Vol. XVI, p. 531.